



S O U T H D A K O T A

## Focus on arts illustrates cultural placemaking

From Belle Fourche to Flandreau, communities across South Dakota are shining a spotlight on their unique cultural attributes, discovering artistic ways to make each a better place to live. National Endowment for the Arts chairman Rocco Landesman has called this American phenomenon “cultural placemaking,” and congratulated South Dakota on doing it well in a recent visit to the state.

After seeing Red Cloud Indian School’s Heritage Center during a three-state tour to visit organizations receiving federal support, the NEA chairman stopped in Rapid City with a message: Art is the product of its place.

“This is probably the best example I’ve seen anywhere in the country,” Landesman said. “You visit the Heritage Center and see Native American art produced by the people in those tribes, the Lakota people, right there. It’s so



Photo courtesy of Red Cloud Indian School  
Bernard Red Cloud III and Carmen Fourd discuss Native American art with the NEA’s Rocco Landesman and Liz Stark Auclair.

galleries although the population is fewer than 1,000, changes the economy and people who live there.

“This is the real work of the NEA, to get out there, to get around and to engage art where it’s happening and to promote that,” Landesman said. “When you bring art and artists into a place it changes

## Our state understands the VALUE OF THE ARTS

By James D. Hagen, South Dakota Secretary of Tourism

Here in South Dakota, we understand that the arts don’t just enhance our quality of life and improve our cultural entertainment, they are a solid investment in the South Dakota economy, generating jobs, strengthening communities and helping to build our future.

Nationally, there are 668,267 businesses in the U.S. involved in the creation or distribution of the arts employing 2.9 million people. Our own state is home to nearly 1,200 businesses creating or distributing the arts, employing nearly 7,000 people. Those companies—and those jobs—are not just located in our larger cities, but are helping to drive the economies of towns from Hill City to Sisseton.



James D. Hagen

Last year, the South Dakota Arts Council co-sponsored activities that reached 1.9 million people, with 17,708 artists participating in arts and cultural events across South Dakota. Grants totaling \$1,153,958 were awarded from the State and the National Endowment for the Arts, generating \$14.98 million in local matching funds. Those are impressive numbers for any state—but the numbers are only one part of the picture.

Governor Daugaard has made workforce development a major priority for South Dakota during 2012. That means that in addition to attracting visitors to our state—often through our cultural offerings and arts entertainment activities—we need to encourage people outside our state to live and work in South Dakota. The plain fact is that individuals and families consider the arts and culture environment of a community or state when they are making the decision to relocate. We need strong arts programs—in our schools and in our communities—to attract productive, educated employees to our state.

We routinely invest in infrastructure and programs that say something important about South Dakota—things that will make our residents proud and give people looking for a better life a reason to become South Dakotans. I believe that the arts fall into that category. Thanks to the work of the South Dakota Arts Council and its many community counterparts, I believe that our state has an arts environment to be proud of, and cultural attractions that help support our vital tourism industry.

It is critical to South Dakota that we continue to support and enhance our arts and cultural programs—to keep our economy strong and our state on a path to a brighter future.



South Dakota artist Jennifer Braig’s “Hillside Hay Bales.”



“Victory Dance” is one of the Oscar Howe murals at the Scherr Howe Events Center in Mobridge.

obvious that it’s tied to that place; that this couldn’t happen in Malibu or New York City.”

The Pine Ridge Indian Reservation’s Heritage Center was recently awarded \$110,000 from ArtPlace, a collaboration among 11 private foundations and several federal agencies which seeks to put the arts at the center of economic development. Each project supported by ArtPlace was selected for developing a new model of helping communities thrive by strategically integrating artists and arts organizations into key local efforts in transportation, housing, development and job creation.

“Chairman Landesman’s visit provided us the privileged opportunity to highlight the incredible artistic talent in the Pine Ridge area and allows us to share The Heritage Center’s significance in our community’s economic development,” said Peter Strong, director of The Heritage Center.

Nearly 100 people attended a panel discussion in Rapid City on “Creative Placemaking in the Black Hills Region,” where representatives from Oglala Lakota College, the Black Hills Playhouse, the Hill City Arts Council and Black Hills Bronze foundry and the Dahl Arts Center discussed ways of encouraging artists.

Art professor Gerald Cournoyer explained the Oglala Lakota College plan to start an artist’s consortium in a converted art building on campus, where professors will teach ceramics, photography, graphic design and other art forms. Studies show that introducing art in communities like Hill City, which has seven art

that place. It changes that community.”

Wessington Springs is one such South Dakota community. A mostly retirement city with a small school system, Wessington Springs is known for its restored Opera House and for the Shakespeare Gardens.

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“Lasting Legacy” a six foot bronze sculpture in Belle Fourche, by T.R. “Tony” Chytka.



# Cultural placemaking

Continued from page 1...

"The Opera House is becoming the go-to place here in Springs," said Cheryl Kleppin, president of the Springs Area Council of the Arts (SACOTA). "The high school uses it for all of their plays, whether musicals or drama, and SACOTA has all of our performances there—from hometown variety shows to National Music Museum groups."

Kleppin said the local arts council supports programming at the Opera House with performances and fundraisers—and the local citizens, farmers and ranchers support the group with their attendance. As an artistic focus of the community providing a range of activities from concerts to films, the Wessington Springs Opera House has transformed its hometown.

Another unique venue is becoming a community focus in Mobridge. The Mobridge Auditorium, recently renamed the Scherr Howe Events Center, is home to a set of murals painted by iconic South Dakota artist Oscar Howe. Listed on the National Register of Historic Places and originally built—and decorated—as a WPA project, the auditorium has been carefully preserved by the City of Mobridge.

"In the last decade, the city has successfully invested close to \$500,000 in new roofing, climate control, lighting and a new acoustic system," said Christine Martin Goldsmith, who is leading a local effort to restore the murals. "This investment is an integral aspect of the city's responsibility to maintain this historic building for the public and the future."

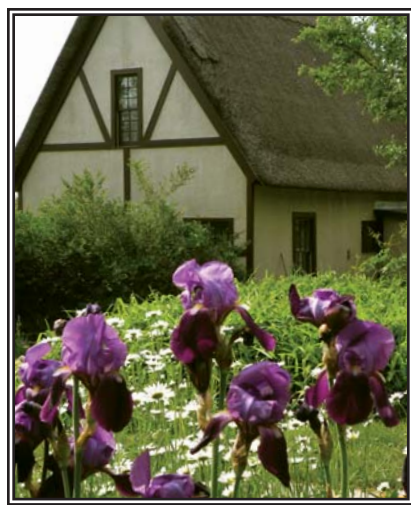
Howe produced only four mural projects, and of the three surviving, the series in Mobridge is the largest, the most complex and the most accessible. The variety of subjects and the information they offer about Native American life on the Missouri River also make them the most educational. In addition, the Mobridge works are the largest WPA-sponsored murals in the state, teaching lessons about that part of American history. But the Mobridge commitment to the arts doesn't end with the Howe murals.

"You can currently tour the Event Center's murals and see other local art at the museum," Goldsmith said. "We also have a new business on Main Street, the Art Bank, with a gallery for local artists to display work and provide other artistic services. We are designing an extended Main Street area with the

help of SDSU architecture students to create a livable space with a potential outdoor amphitheater and park spaces including outdoor art."

Outdoor art is also part of the picture in Belle Fourche, where bronze sculptures grace the streets and a centrally-located green space will host "Pastels in the Park" this summer. The unique element of the Belle Fourche personality is the cowboy culture, alive and well and vividly expressed in the annual Black Hills Roundup, a three day PRCA event every 4th of July.

"It's a wonderful cowboy event, and art is always worked into the mix," said Teresa Schanzenbach, executive director of the local Chamber of Commerce. "From professional art works and great photography to the music accompanying the \$20,000 fireworks display, the arts surround and enhance the event."



The Shakespeare Garden is a Wessington Springs cultural attraction.

Photo courtesy of Wessington Springs True Dakotan/Duke Wenzel



A scene from "Noises Off," a 2011 production at the restored Crystal Theatre in Flandreau.

Organized in 1931, the Belle Fourche Cowboy Band is another source of pride for the community. The band plays at the Black Hills Roundup, parades, class reunions and other events, and serves as unofficial ambassadors for Belle Fourche.

But it's not all Old West. There is always something going on at the Tri-State Museum or the Belle Fourche Area Community Center. Summer concerts fill the park every Wednesday in July and the Center of the Nation Concert Association brings in performing artists from around the country. The Belle Fourche Arts Council has hosted a summer community theater for the past two years in Belle Fourche's 500 seat theater that serves schools and the community.

Across the state in Flandreau, another theater is the arts focal point. Local volunteers saved the Crystal Theatre, restoring and converting the old picture palace into one of the most successful community theaters in South Dakota. Starting in 1988 with the formation of the Crystal Theatre

Cultural Association, Flandreau citizens have continually upgraded and improved the historic structure and have sponsored concerts, plays and revues, as well as serving as a Community Christmas Center in the early days and a stage for local students. Barbershop quartets, children's theater and an annual Christmas show are all part of the history of a community theater not allowed to disappear.

"As maybe all towns do, we have an extreme amount of local talent which allows for diversity in the performances we offer," said Chuck Tufty, recent president of the Crystal Theatre Cultural Association. "The arts are a growing work in progress, as the more we do at the Crystal Theatre, the more individuals get involved. In Flandreau, people are culturally motivated to do more and learn more."

And Flandreau is highlighting those cultural efforts, as are so many South Dakota communities where creative placemaking is illustrating the importance of local arts.



## Potter, photographer find art in simple images

The works of Rapid City photographic artist Steve Babbitt and Volin ceramic artist Michael Hill are on display through May 6 as part of the South Dakota Art Museum's continuing South Dakota Artist Series.

Babbitt, a professor of photography at Black Hills State University, has 29 pieces on exhibit. Most of his photos are of seemingly insignificant objects, such as a vacant diner or a tree planted within an urban sidewalk, from which Babbitt creates art. Babbitt said the landscapes that have always interested him the most are ones that have been abstracted, but the exhibit does include more traditional landscape photos. All but one of the photos in the exhibit have been shot in the past three years as Babbitt anticipated the exhibit, his first at the museum.

Hill's pottery combines form and function. His display of wood-fired stoneware and porcelain includes plates, pots and bottles. While his work has been for sale at the museum store for years, this is Hill's first exhibit at the South Dakota Art Museum. A ceramic instructor at the University of South Dakota, Hill attended SDSU from 1974 to 1978. Creating wood-fired pottery is as much science as it is art, he says. Using a home-built brick kiln, Hill loads the chambers with 400 to 800 pieces of pottery, and burns the kiln at his rural Volin studio, a process that takes two days to load, five days to fire, a week to cool down and two more days to clean the work.

Admission is free at the museum, which is at Medary Avenue and Harvey Dunn Street on the west side of the SDSU campus. For more information, visit [www.southdakotaartmuseum.com](http://www.southdakotaartmuseum.com) or call toll free (866) 805-7590.



The Steve Babbitt and Michael Hill art exhibit at SDAM.

## ARTS

# Alive

S O U T H D A K O T A

Winter, 2012  
Volume 14, Issue 2

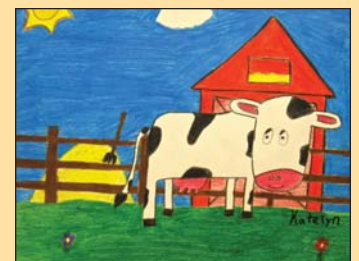
Use your smartphone and get complete arts information at [www.sdarts.org](http://www.sdarts.org)

## LEGISLATORS RECEIVE STUDENT ART WORKS

As an illustration of the art being produced in our state's schools, South Dakotans for the Arts presents the **Student's Capitol Art Show** in the Capitol Rotunda on **Arts Day at the Legislature, February 14**. On that day, 127 tote bags are being presented to the Governor, Lt. Governor and cabinet secretaries with art from young artists around the state, while each legislator receives a tote bag with artwork from his or her home district. South Dakotans for the Arts is also inviting participating students, their art teachers and parents to attend Arts Day from 11 a.m. to 1 p.m.



Chris W., North Middle School, Rapid City, 7th grade, visual art teacher Anna Ball.



Katelyn G., Elkton Elementary, 6th grade, visual art teacher Pam Blake.

"It is exciting for the students to have their work displayed in the state Capitol," said South Dakotans for the Arts executive director Pat Boyd, "and wonderful to have an opportunity to share their excitement about arts education with our state legislators." To learn more about arts advocacy in South Dakota, go to [www.sdarts.org](http://www.sdarts.org).

# River North Dance Chicago heats up South Dakota winter

By Ruth Brennan, Coordinator, South Dakota Dance on Tour

River North Dance Chicago is “hotter than hot,” say the critics—and the company is coming to South Dakota to perform in Rapid City, Sioux Falls and Aberdeen on February 18, 21 and 24. Audience members will see dancers pulling out all the stops from the first move to the last, inspiring applause at every turn. The company’s stay in South Dakota includes master classes and student programs plus public performances.

Jazz-based contemporary choreography gives River North a truly American flavor and has catapulted the company from a local treasure in Chicago to one of the country’s most dynamic professional dance companies. Each season’s tour brings energetic performers and a gutsy repertoire to thousands of fans.

Founded in 1989, the company has established itself as one of Chicago’s leading dance troupes, receiving critical acclaim both on a national and international level. Artistic Director Frank Chaves strives to explore new types of dance to keep the repertoire new, but is careful never to let the company stray from its jazz roots.

River North didn’t just happen in Chicago, nor did its presence in South Dakota just happen. Like other arts disciplines, dance takes money. An

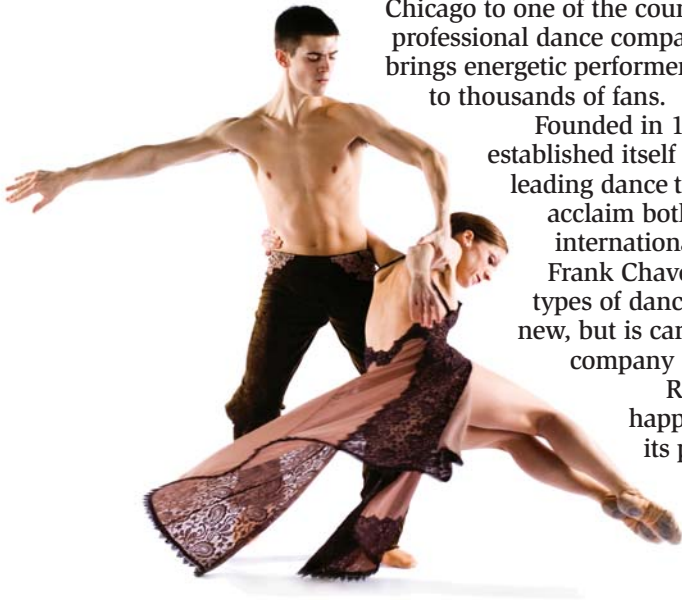
agreement in 1997 with Arts Midwest, the nine-state regional arts agency, to grant annual support for a statewide dance residency coupled with support through the South Dakota Arts Council made professional residencies possible in the state. In 1998, the newly formed Dance on Tour consortium offered its first cooperative statewide residency, the Ohio-based company Rhythm in Shoes.

Current consortium members are the Aberdeen Area Arts Council, Black Hills Dance Theatre in Rapid City and the Washington Pavilion in Sioux Falls. From time to time, the Sisseton Area Arts Council, Short Grass Arts Council in Pierre and Spearfish Arts Center have been program participants. Reservation schools Sisseton-Wahpeton, Takini and Todd County were involved in 2007 and 2008 in a Rhythm in Shoes residency.

The consortium is open to community organizations interested in presenting dance. Company selection is based on personal recommendation, visual media and outreach experience.

Since its founding, Dance on Tour has provided opportunities for South Dakota audiences to see Rhythm in Shoes, Gus Giordano Jazz Dance, Ohio Ballet, Paul Taylor Dance Company Two, Ko-Thi, Ballet New York, Pilobolus, Alonzo King’s LINES Ballet, Smuin Ballet Repertory Dance Theatre, Trey McIntyre Project and, last year, Philadanco.

Above right, a dancer from “Habaneras, the Music of Cuba,” photo by Jennifer Girard. At left, a scene from “Sentir em Nos,” photo by Cheryl Mann.



## Mallory exhibit examines ARTIFICE ADORNED at the Dahl

ARTIFICE ADORNED, a new exhibit at the Dahl Art Center by Cathryn Mallory, explores the concept of clothing and materiality as a form of symbolic communication about the body. Inspired by historical and contemporary fashion, as well as the natural world, these works explore the psychological notions of entrapment and oppression through ornamentation. Selection of unconventional materials and obsessive construction processes further communicate this concept. These literal and abstracted representations of life size and larger ethereal garments examine how dress and adornment define social structure, ritual and identity.

“Cathryn Mallory’s work is very innovative and makes use of an inspiring range of materials and technique,” said Rapid City Arts Council Curator of Exhibits Mary Maxon. “The adornment forms chosen for the formal framework of the pieces are potent, bringing to mind issues of vulnerability, fear and comfort. This work really tests the boundary between wearable work and sculpture.”

Originally from the Chicago area, Cathryn Mallory is a professor and director of the Gallery of Visual Arts



Cathryn Mallory’s “Deep Sleep” (detail installation view).

for the School of Art at The University of Montana-Missoula. Prior to coming to The University of Montana, she was the Curator of Art at Paris Gibson Square Museum of Art, Great Falls, MT and was an artist in residence for a variety of public schools and non-profit organizations. She is actively involved with numerous state arts organizations, as well as exhibiting her own work on a national level.

Her recent work uses woven wire and metal to create clothing-related forms that relate to armor and opulence. In 2006, she received a faculty development grant from The University of Montana for travel to The Netherlands to research historic costume and contemporary fashion, and their relation to contemporary art. Her work has been exhibited in numerous exhibitions on a regional and national level, and is featured in the permanent collections of the Missoula Art Museum; Yellowstone Art Museum, Billings, MT; Paris Gibson Square Museum of Art, Great Falls, MT, and the Montana Museum of Art & Culture, The University of Montana. The Dahl Art Center is in downtown Rapid City. For hours and further information, go to [www.thedahl.org](http://www.thedahl.org).

## Masterworks by Ansel Adams to be displayed at Pavilion

Breathtaking images by legendary photographer Ansel Adams are coming to Sioux Falls in *Ansel Adams: Masterworks*, an exhibition at the Visual Arts Center of the Washington Pavilion from March 3 through June 3, 2012.

The show features a collection of 48 works, about two-thirds of a selection Adams made late in his career to serve as a succinct representation of his life’s work. Called “The Museum Set,” these works reveal the importance Adams placed on the drama and splendor of natural environments that might not, to the ordinary passing hiker, have revealed their secrets. Included are many of Adams’ most famous and best-loved photographs which encompass the full scope of his work: elegant details of nature, architectural studies, portraits, and the breathtaking landscapes for which he is revered. The exhibition also includes a photo portrait of Ansel Adams by James Alinder.

In a career that spanned more than five decades, Ansel Adams became one of America’s most beloved landscape photographers and one of its most respected environmentalists. Few artists share the extraordinary level of



Ansel Adams, *Aspens, Dawn, Dolores River Canyon, Autumn Colorado*, Silver Gelatin Print, 1937. ©2011 The Ansel Adams Publishing Rights Trust.

popular recognition and artistic achievement that Adams acquired. He profoundly influenced the course of 20th century photography, not only through the example of his sumptuous and technically precise images, but also with his personal energy and devotion to advancing the cause of photography as an art form. As an artist, educator, innovator and writer, he helped establish many of the institutions that have come to represent the highest aspirations of the medium of photography.

The traveling exhibition is organized by Turtle Bay Exploration Park in Redding, CA in association with Landau Traveling Exhibitions of Los Angeles. The *Ansel Adams: Masterworks* exhibition at the Pavilion Visual Arts Center has been made possible by First Bank & Trust, Vance Thompson Vision, Lawrence & Schiller, Sioux Falls Ford, Jerstad Family Foundation, KELO, Bob and Kathy Leech, Diane and Lynn A. Anderson, Raven Industries and Feeble Moose. For more information, please call (605) 367-7397 or (toll free) at 1-877-Wash Pav, or visit the Pavilion website at [www.washingtonpavilion.org](http://www.washingtonpavilion.org).



Ansel Adams, *Mount Williamson, The Sierra Nevada, from Manzanar, California*, Silver Gelatin Print, 1945. ©2011 The Ansel Adams Publishing Rights Trust.

# artist spotlight

## *Gienger brings international flair home to Dakota*

SDAC Touring Artist and internationally known pianist Eugene Gienger is making a name for himself on the plains of South Dakota after a successful career as a performer and teacher in Australia. Gienger, whose touring program is called Dakota Pianist, has already performed throughout the Black Hills—close to his home in Custer—to Chamberlain, Aberdeen, Pierre, Huron, Spearfish and Sioux Falls. An alumnus of the International Music Camp on the border of North Dakota and Canada, Gienger was invited to join its staff last summer.

Gienger returned to settle in the Dakotas after an absence of 39 years. After accepting a piano position in Australia in 1978, he lectured in piano at both the University of Queensland and, after 1997, at the Queensland Conservatorium Griffith University in Brisbane. He was best known in Australia as a teacher, working with gifted children in an independent practice in Toowoomba, Queensland, where he developed a unique method of teaching piano technique and ear-training to the very young. His teaching produced prize-winners in local, state, national and international piano competitions, as well as producing



*Eugene Gienger, Dakota Pianist*

important piano teachers in Australia, the United States, England, Taiwan and Germany. Gienger is the author of *The Mechanics of Piano Technique*, which he uses in his work with students.

His acclaimed piano concerts include performances and lectures on all 32 Piano Sonatas of Beethoven, many first performances and recordings for the Australian Broadcasting Commission and other radio and television stations. While in Australia, piano works were written for Gienger by several Australian composers, including

Colin Brumby, James Penberthy and Philip Mayers. Gienger has appeared with chamber groups including The Petra Quartet, The Mayne String Trio, The Paradise Quartet, The Chamber Strings of Toowoomba, and the Haydn Society of Queensland. Gienger performed with the Minnesota Orchestra, the Queensland University Symphony Orchestra, the Black Hills Symphony Orchestra, the Aberdeen University and Community Symphony and the Huron Symphony. He has also played at the International Piano

Competition in Sydney and the Tchaikovsky Competition in Moscow.

Gienger's large repertoire spans all styles and periods and includes several dozen piano concerti. He has performed widely in the US and Australia, as well as in Canada and Russia. Gienger holds honors degrees in piano performance from the University of Minnesota and Indiana University, where he was named personal teaching assistant to Menahem Pressler of the world-renowned Beaux-Arts Trio. Gienger's recordings include "Virtuoso Praise" on the Salt of the Earth label, "Home Recital I," "Bach to Penberthy," and "A Bit of Bach and Lots of Liszt" and "My Favorite Liszt—Dakota Pianist" in honor of the International Year of Franz Liszt in 2011, the 200th anniversary of his birth.

Gienger has also re-invented the salon recital on the Australian and US musical scenes, performing scores of solo recitals before smaller audiences in the more intimate atmosphere of the home. He has also become known for his eloquent spoken program notes which have become a regular feature of his home recitals.



## *South Dakota metalwork artists are forging new traditions*

*By Andrea Graham, SDAC Traditional Arts Coordinator*

The making of hand forged knives, tools and decorative ironwork is an increasingly rare skill, but several traditional artisans in South Dakota are keeping it alive. And the South Dakota Arts Council is pleased to have supported three recent apprenticeships that encourage the continuation of this long-standing useful art.

Kevin Willey is a working cowboy from northwest South Dakota near Faith. Five years ago he was an apprentice with Herman Kraft of Timber Lake, learning the craft of Damascus knife making. Damascus steel is made up of alternating layers of different kinds of metal that are forged, cut and shaped to produce patterns in a knife blade. Last year Willey continued to deepen his knowledge of Damascus through a second apprenticeship with Shane Taylor, a master bladesmith from Miles City, Montana. Taylor specializes in mosaic patterns, actually creating pictures of dragons, skulls, bats and other figures within the metal.

Willey has a well-equipped metal shop on the ranch where he works, and has restored several antique hammer forges that he uses in creating knives. It's a hot, noisy business and requires planning ahead to make the patterns in the steel emerge properly. Willey says he learned a great deal from Taylor about using different kinds of metal in his Damascus projects, and has plans to make bits and spurs using the technique.



*Jack Parks runs Fire Steel Forge in Piedmont, just west of Rapid City.*



*Kevin Willey forges a knife billet using an antique drop hammer while Shane Taylor looks on.*

Another metalwork apprenticeship is underway this year in Piedmont, where master blacksmith Jack Parks is teaching two younger men the basics of hand forging iron. Parks and his son Seth run Fire Steel Forge, producing tools and decorative ironwork such as fences, railings, hinges and architectural elements. Jack Parks is working with Jared Capp of Spearfish and Aaron Fortier of Sturgis to teach traditional smithing using a coal-fired forge and hand tools. They will learn how to control the fire, and how to draw out, bend, twist, cut and otherwise shape iron into tools such as ax heads, fireplace pokers, and hinges. Parks is intent on giving his students a firm foundation in the basics of blacksmithing, from which they can then develop more refined skills. Parks himself was an apprentice in the South Dakota Arts Council's program in the early 1990s when he was first learning from Harvey Brunner, so the process of learning and passing on the traditions has come full circle. Parks is also the founder of the Dakota Artist Blacksmith's Association, which meets at his shop for a hammer-in the second Saturday of every month. Parks' website is [www.firesteelforge.com](http://www.firesteelforge.com).

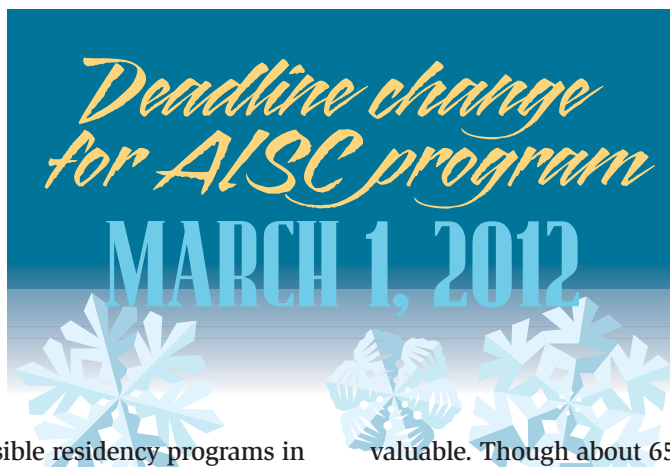
For those interested in learning more about blacksmithing and other metalwork, the biennial conference of the Artisan Blacksmith's Association of North America will take place in Rapid City this summer, from July 18 through July 21. Parks is co-chair of the conference, which will feature workshops and demonstrations at the Central States Fairgrounds. For more information, go to [www.abana.org/business/Conference\\_division.shtml](http://www.abana.org/business/Conference_division.shtml).

The South Dakota Arts Council's *Artists In Schools & Communities* deadline for sponsor applications has been moved up to **March 1** starting this year.

Each year, about 100 different schools and nonprofit organizations across South Dakota receive grant funding to host professional teaching artists to work with students of all ages. This works out to be about 230 to 240 weeks of artist residencies and more than \$150,000 in grant money being awarded.

South Dakota's Artists In Schools & Communities program is one of the most accessible residency programs in the country, with an application form that takes about ten minutes to complete. The South Dakota Arts Council funds half of the residency, leaving the sponsor agency responsible for the other half. A one-week residency costs \$1,000 for the artist fee, plus mileage and housing for individual artists; and an \$1,800 artist fee, plus mileage and housing for a team of artists. The SDAC covers half of the artist fee and the mileage. The sponsor, or grantee, covers the other half of the fee and the housing.

Despite the program's simplicity, the benefits of hosting an artist in residence are great. Studies have shown that the arts enhance both personal and academic success. Studies published in the *Journal of Research in Music Education* report that elementary school students who participate in music programs score higher in reading, mathematics, language, and overall achievement tests. Recent reports from The College Board indicate that students who study the arts in high school earn higher S.A.T. scores. And the National Arts Education Center reports that students who participate in studio art courses improve their writing and vocabulary skills. All of these findings underscore the value of the arts in positively shaping the lives of all people.



But the idea of the program isn't just that an artist comes in and takes over each class for an hour or so in a week. By design, residency programs match an artist with a "core group" of students, which usually consists of a classroom or group of selected students who meet regularly with the artist throughout the residency. Teachers or instructors are also expected to work with the artist, collaborating on ideas and helping integrate the art lessons into the curriculum.

Outside of K-12, the program is just as valuable. Though about 65 percent of the residencies are conducted in schools, others are done at community festivals, in senior citizens centers, libraries, museums and human services and healthcare facilities. South Dakotans who generally don't have the resources or opportunity to access the arts on their own can do so through the SDAC's Artists In Schools & Communities program.

The program is even more valuable to people with disabilities. When we see art as a universal language that unites all people, we understand the importance it has in the lives of people with disabilities. For a person who cannot speak, a dance performance may clearly communicate even the most complicated message and, for a person who has limited mobility, a song sung with emotion and spirit may elicit movement toward a state of clarity and joy.

Information about the AISC program and application process can be found at <http://www.artsCouncil.sd.gov/aisc/index.aspx>. Please contact Rebecca DallaGrana, South Dakota Arts Council Assistant Director, with any questions you may have about the program. Call (605) 773-3301 or email [rebecca.dallagrana@state.sd.us](mailto:rebecca.dallagrana@state.sd.us).

## Olde Towne Theatre presents *The Curious Savage*

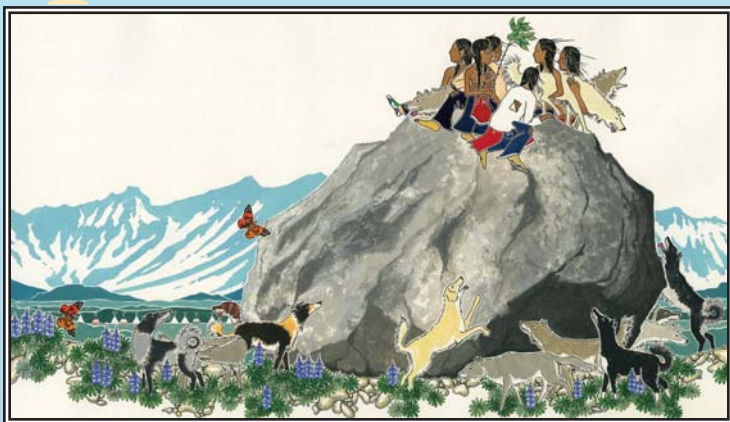
The state's longest continually running community dinner theater opens its winter show February 16 in Worthing. The Olde Towne Dinner Theatre was established in 1982 by community volunteers and offers more than 90 performances annually. All of the staff, from actors to waiters, are volunteers and the dinner theater space has been continually upgraded over the past three decades. The company's first show of 2012 is *The Curious Savage* by John Patrick, a comical and heart-warming look at the differences, or lack thereof, between sanity and insanity. Show dates for *The Curious Savage* are February 16-19, 23-26, March 1-4, 8-11 and 15-18. For ticket prices and reservations, show times and other information, go to [www.OLDTOWNETHEATRE.ORG](http://www.OLDTOWNETHEATRE.ORG), phone (605) 372-4653 or email [info@oldtownetheatre.org](mailto:info@oldtownetheatre.org).

Director W. James Wood, Taylor Eastman, Phyllis Stotz, Alex Hey, James Myers, Susan Schave and Cindy Krekelberg rehearse "The Curious Savage."



## Blackfoot legend illustrations on display at Art Museum

The South Dakota Art Museum has a new installment of Paul Goble original illustrations from his award-winning children's book, *The Lost Children* on display through Sunday, April 1, 2012. The Blackfoot Indian legend tells the story of six orphaned



brothers who overcome the adversities of scorn and neglect through the companionship of dogs and the faithfulness of family. Goble's splashes of color and intricately detailed nature give the feeling of hope that ultimately leads to the brothers' transformation into the star cluster known as Pleiades. Goble's recounting of the legend uses symbolism with his illustrations of butterflies and stormy or sunny weather. *The Lost Children* is one of 30 books written and illustrated by Goble, recipient of the Caldecott Medal and The Library of Congress' Children's Book of the Year Award and a Reading Rainbow-featured author. Goble, who was born in Europe, moved to Rapid City in 1998. Through his illustrations, he brings to life the rich colors, customs and surroundings of Native Americans. *The Lost Children* is available at the museum's gift store along with many of Goble's other titles including *The Boy and His Mud Horses*, the most recent book written and illustrated by Goble. For more information and the SD Art Museum's winter hours, call (605) 688-5423 or visit [www.SouthDakotaArtMuseum.com](http://www.SouthDakotaArtMuseum.com).

Paul Goble illustration from *The Lost Children*.

## American Roots Music celebrated in touring museum show

The Smithsonian Institution's traveling exhibit "New Harmonies: Celebrating American Roots Music," is touring South Dakota this year, sponsored by the South Dakota Humanities Council. The traveling show, part of the *Museum on Main Street* program, highlights the history of American music through familiar songs, histories of instruments, the roles of religion and technology and the connection of musical roots in all popular American music. The Lakota Music Project, a collaborative ensemble featuring the South Dakota Symphony and a traditional Lakota drum group, will perform in Sturgis in conjunction with the opening of the exhibit at the Sturgis Public Library March 10. The exhibit will then move to Aberdeen, appearing at the NSU library April 29 through June 10, and to Brookings, Deadwood, Rapid City and Sioux Falls before the end of the year. For dates and more information about the program, phone (605) 688-6113 or go to [www.sDhumanities.org](http://www.sDhumanities.org).



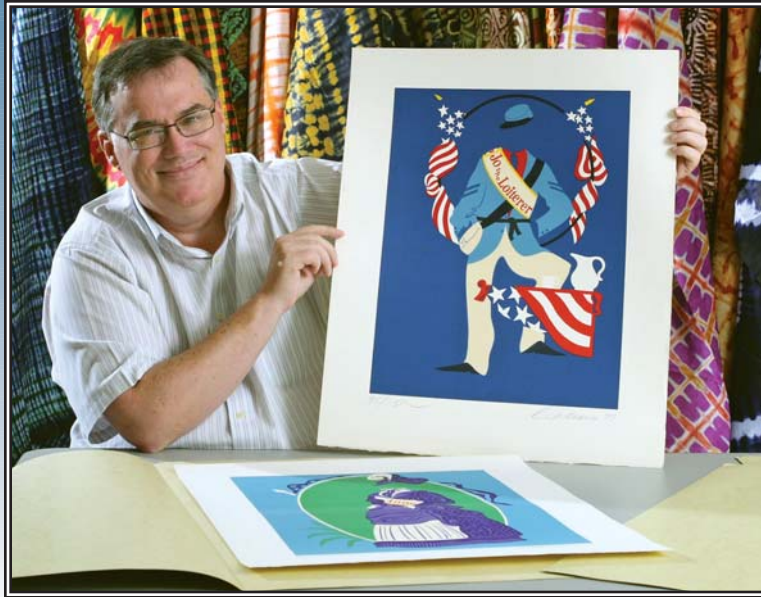
WINTER ARTSCOPE

The South Dakota Art Museum has received an extensive, growing donation of valuable fine art prints that offer visitors an encyclopedic collection of printmaking from the 1960s, 1970s and early 1980s. The collection includes impressive examples of pop, op, abstract, color field and photo-realist art.

The donation comes from Neil C. Cockerline, preservation services director and senior conservator with the Midwest Art Conservation Center in Minneapolis, in memory of his late mother, Florence L. Cockerline. From initial appraisals, the value of the collection in today's art market ranges between \$500,000 and \$1 million.

The collection currently contains more than 400 prints and will continue to grow with the South Dakota Art Museum as its permanent home. The Cockerline Collection features more than 100 notable artists including Jim Dine, Robert Rauschenberg, Robert Motherwell, Andy Warhol, Henri Matisse and Robert Indiana.

## Collector donates valuable fine art prints to South Dakota Art Museum



Neil Cockerline holds "Jo the Loiterer," a print by Robert Indiana.

The works are all original prints, which means the artist was present or had strict control of the piece during the printmaking process. After each edition is completed, the plate or screen used to make the print is destroyed, making all the pieces in the collection rare. The first exhibit of prints is scheduled to be displayed in early 2013, after Cockerline selects each piece to be included in the first exhibition. The South Dakota Art Museum plans to schedule many local exhibitions, as well as send the collection to other venues. Cockerline donated the collection in honor of his late mother because of her influence as his artistic mentor as a child.

The donation will be used to educate SDSU students in many departments on campus. Museum interns will gain experience handling, cataloging, researching and preserving contemporary works of art. History and political science students will be able to visually see the impact social unrest and current events of the period had on the visual arts.

Lisa Scholten, SDAM Curator of Collections, said the donation impacts the public by exposing people to rarely seen art. "It would take visiting hundreds of different museums to view all of the prints that now call the South Dakota Art Museum home," she said.

For more information, visit [www.southdakotaartmuseum.com](http://www.southdakotaartmuseum.com) or call toll free (866) 805-7590. The South Dakota Art Museum is located at the junction of Harvey Dunn Street and Medary Avenue. Museum hours are Monday through Friday, 10 a.m. to 5 p.m., Saturday 10 a.m. to 4 p.m. Closed Sundays January through March.



## Rushmore Awards presented to arts honorees



The Rapid City Area Chamber of Commerce presented its 18th annual awards January 10 at the Dahl Arts Center. The Rushmore Honors Awards highlighted four individuals for their contributions to culture and the arts. This year's recipients are visual artist and teacher Mary Wipf, a South Dakota Arts Council Artist In Schools & Communities participant since 1984; Angie McKie, performing artist, past president, board member and co-executive director for the Black Hills Community Theatre; Ron Jeffries, Central States Fair and Black Hills Stock Show and Rodeo general manager, and Bill Evans, director of Stevens High School orchestras, who performs with the Black Hills Symphony Orchestra and Black Hills Chamber Orchestra. For more information about the awards, contact the Rapid City Area Chamber of Commerce, (605) 343-1744.

SDAC Artist In Schools & Communities visual artist Mary Wipf.

## ART is a critical addition to educational STEM

By South Dakota State Senator Todd Schlekeway

Last May, I was privileged to be a member of a South Dakota delegation selected to attend the prestigious Education Leaders Institute (ELI) in Chicago. During this intensive three-day conference, our team had an opportunity to listen to renowned national speakers and interact with delegations from other states.

The experience our team garnered at ELI left a profound impact on all of us upon our return to South Dakota. As a current member of the South Dakota Legislature with a background in education, I can tell you that ELI was transformational in terms of my perspective on how the arts can positively impact economic development and education in our great state.

One of the themes of the institute focused on the fact that STEM (Science, Technology, Engineering and Mathematics) is all the rage right now in education and economic development circles. Certainly I can attest to the fact we have seen a renewed focus in South Dakota by Governor Dugaard's administration, lawmakers, economic development professionals and stakeholders from both the higher education and K-12 education communities regarding STEM.

Throughout the conference, references were made in support of amending STEM to STEAM to include the arts as a key component of future

educational emphasis and economic development growth. After participating in all of the intensive dialogue and research at the institute, I would have to agree that we omitted the vowel A and STEM should indeed be changed to STEAM to accurately reflect the importance of the arts to our future growth as a state and nation.

It is important to note that the arts also include creative industries like film, radio and TV, design and publishing, visual arts and photography, and museums and collections. According to a 2008 report commissioned by Americans for the Arts, creative industries play a major role in building and sustaining economically vibrant communities. According to the study, from 2007 to 2008, the number of arts-centric businesses nationally grew 12 percent (546,560 to 612,095) as compared to a growth rate of 10.7 percent for all U.S. businesses (12.9 million to 14.3 million).

Enhancing the creative industries and the entrepreneurial spirit won't happen overnight, however, and it is incumbent upon us as policymakers, educators, economic development officials and citizens, to always remember that arts education fuels the creative industries and to use our spheres of influence to support this movement. For example, art can and should be taught across all disciplines and we need to encourage our education professionals to incorporate this into their classroom teaching and projects. It is imperative that our students receive a comprehensive arts education to prepare them for the future.

South Dakota is in a unique position to benefit tremendously from the STEAM movement if we play our cards right. Our state has an abundance of natural advantages to lure arts-centered entrepreneurs to our scenic small towns and cities. South Dakota consistently rates as having the best climate for small businesses and entrepreneurs to get started and find success. With technology now being the great equalizer, why not enhance the development of the creative industries as a key target sector for future growth in our state? It can be done if all South Dakotans support efforts to ensure the arts have a prominent place in our state's priorities. Who knows, maybe the next Steve Jobs or Bill Gates will hail from Mobridge, Madison or Milbank!



Todd Schlekeway



South Dakota ELI team members (from left) Rebecca DallaGrana, Patricia Simmons, Dr. Kay Schallenkamp, Patrick McGowan, Sam Shaw and Senator Todd Schlekeway present their action plan steps at the national conference in Chicago.



# Classroom observation informs thinking about arts education

By Kathleen West, President, South Dakotans for the Arts

An article appeared in the May 2011 issue of *Art Education*, from the National Art Education Association, suggesting ways in which art educators could broaden their public support. It caught my eye because the author proposed that teachers present the benefits of art education through popular media, read by parents and policy makers, not just their peers.

I was inspired to take the idea of keeping a journal of sorts—the author calls it daybook entries—of just exactly what goes on while children are learning during visual arts lessons. I received permission from an elementary school principal, asked several classroom teachers if I could observe their students during art lessons, and I was on my way. My personal plan of action was to use what I observed in my communication with legislators, school administrators, and parents on why we should not be cutting school art programs.

I discovered a number of interesting facts. I found that children were more than willing to articulate exactly what they were working on and why. In the fourth grade classroom they were integrating science with their work, building animal habitats from found objects. The students used everything from parts of candles, cupcake sprinkles and box lids, to grass and weeds. They had to come up with objects that represented food, water, shelter and space. The animal they had chosen was sculpted from clay and painted. When there was a problem, children gladly shared their objects or ideas with other classmates. A buzz of activity, sharing and suggestions from others was evident. Major benefits were respecting alternative viewpoints, building problem solving, creative and life skills such as completing a project from start to finish.



Students learn problem solving and critical thinking skills by working together in their school art class.

When a mistake was made, something that a student might be really upset with, the teacher would ask, “What are your options?” That led to the child thinking about how the problem could be solved, rather than bursting into tears or getting mad. The student made the decision to use another kind of material, to actually start over or to make do. The safe classroom environment lent itself to the idea that it is okay to make mistakes and in fact mistakes can lead to a different way of solving problems. Major benefit here was the development of problem solving and critical thinking skills, which add to school success.

Imagination and creativity was encouraged, leading to “aha” moments. In the second grade classroom, the teacher read a story and then asked students how they might paint a page for the book. Students visited about warm colors, cool colors, how much water affected the shades of the watercolors and then were more than ready to get started. One child said, “All I am doing is dot, dot, dot with my brush and LOOK AT THIS!” She had had her own “aha” moment about what certain brush strokes will look like.

Talk about smiles! The teacher wisely “got out of the way” and allowed the students to discover their own special way to illustrate a page from the book she had read. Major benefit of this exercise: nurturing creativity and imagination encourages life-long curiosity and learning.

Even though my observations are just a drop in the bucket toward Changing Art Education’s Master Narrative, they did refresh my memory and my motivation to continue speaking up for art education. To quote Pat Boyd in her autumn 2011 *Arts Alive* column, “we believe in a complete education for every child.” Each and every child needs it and deserves it.

## Gangloff is new director of Rapid City Arts Council

Deborah Gangloff, most recently the director of Deadwood’s The Days of ’76 Museum, is the new Executive Director of the Rapid City Arts Council and will oversee administration of the nonprofit organization and its home, the Dahl Arts Center. Gangloff piloted The Days of ’76 Museum facility expansion. She was formerly assistant director of the Adams House and Museum in Deadwood and also previously worked as a development and communications specialist for the First Peoples Fund and the Girls Scouts of the Black Hills Council, both in Rapid City. She will be returning to the Rapid City Arts Council and the Dahl where she served as curator in the early 1990s, prior to the building’s expansion. Gangloff will take the reins from Interim Executive Director Pepper Massey who will resume her post as the arts council’s director of fundraising. The Dahl Arts Center is operated as a public-private partnership between the Rapid City Arts Council and the City of Rapid City.



## Baroque Trumpets to perform at National Music Museum



The Baroque Trumpet unit performing in South Dakota is part of the larger Old Guard Fife and Drum Corps based in Washington, DC.

The National Music Museum (NMM) will present a special free concert by the Baroque Trumpet unit of the Old Guard Fife and Drum Corps, based in Washington, DC, with its commander, South Dakota native CW4 Frederick Ellwein February 12 at 7:30 pm. The Baroque Trumpet Ensemble is a specialized performance unit within The Old Guard Fife and Drum Corps and is the only group of its kind in the American military. As with many aspects of life in the American Colonies, musical traditions were influenced by European practices. These included the use of trumpets for civic celebrations, religious events and military drill. The ensemble will also appear at the South Dakota In-Service Music Conference at SDSU prior to coming to Vermillion and members of the group will appear at the USD Symphonic Band Concert in Aalfs Auditorium, Slagle Hall, USD on February 12 at 3:00 pm. Founded in 1973 on the campus of The University of South Dakota in Vermillion, the National Music Museum and Center for Study of the History of Musical Instruments is one of the only institutions of its kind in the world. Its collections, which include more than 15,000 American, European, and non-Western instruments from virtually all cultures and historical periods, are the most inclusive anywhere. NMM is located at the corner of Clark and Yale Streets, on the south edge of the University of South Dakota campus in Vermillion. Visit the museum on the web at [www.usd.edu/nmm](http://www.usd.edu/nmm) or phone (605) 677-5306.

## Center for Western Studies hosts Artists of the Plains

The artwork of twenty-three local and regional artists will be exhibited in Sioux Falls February 17-19 during the 32nd Annual Artists of the Plains Art Show and Sale sponsored by the Center for Western Studies at Augustana College. The show will be held at the Holiday Inn City Centre, 100 W. 8th Street, downtown, and will feature artists representing five states. Artists’ work will be on display and for sale. Friday night is the Premier showing and reception with an awards program at 8:00 p.m. Awards for Best in Show for a two- and three-dimensional piece will be presented at that time. The event is free and open to the public. The mission of the show is to promote Northern Plains art. The artists invited to the 2012 show work in many different media: oil/acrylic, 2-D/ 3-D mixed media, watercolor, ceramics, printmaking, blown glass, bronze, jewelry, batik, stone sculpture, and photography. For show hours and additional information contact the Center for Western Studies at (605) 274-4007, [cws@augie.edu](mailto:cws@augie.edu), or visit [www.augie.edu/cws](http://www.augie.edu/cws).

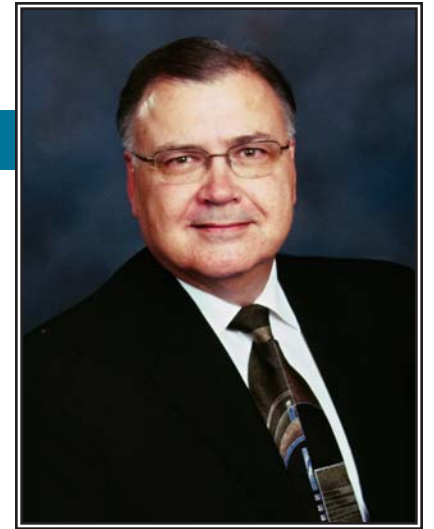


“Coneflower Study,” by Jennifer Stone.

WINTER ARTSCOPE

# Eye on the Arts

South Dakota Arts Council Report from Michael Pangburn, Executive Director



## Successful communities include the arts in their growth

During economically challenging times, it is especially important to remember that artists and arts organizations are vital components of community development and economic health. The Council's policies and grant programs are grounded in a belief that artists are central to South Dakota's creative environment and that arts organizations contribute to vibrant, progressive communities. Artists and arts organizations play an essential role in cultural tourism and should be partners in economic development.

In his State of the State address, Governor Dugaard stressed the importance of recruiting and retaining a highly qualified high-tech work force in South Dakota. Study after study indicates that two of the most critical factors in work force development are access to quality K-12 education and the availability of cultural activities. Workers looking to relocate to South Dakota as well as those

assessing whether they will stay often cite education and arts and culture opportunities as decisive factors in their decision-making process.

Likewise, more and more travelers consider themselves cultural tourists. Whether they visit our state or choose another destination, they expect to have a one-of-a-kind experience, an encounter with—and distinctive to—the place they're visiting. The arts are uniquely positioned to help create and communicate our distinct sense of place. Mount Rushmore and Crazy Horse, arguably the two largest tourist attractions in the state, are examples of art, the physical magnitude of which is rarely experienced elsewhere.

Towns and cities across the state have begun to re-envision themselves through the arts. It is no accident that the revitalization of downtown Sioux Falls and the significant growth of the entire metro region happened at the

same time as the creation of the Washington Pavilion of Arts and Science, the increased programming and outreach of organizations such as the South Dakota Symphony and the Sioux Falls Jazz and Blues Society, the establishment of projects like SculptureWalk and the reorganization of the Sioux Falls Arts Council. The arts in Sioux Falls have become an integral part of the city's economic life.

Similar stories can be found in other South Dakota communities. The Aberdeen Area Arts Council partners with a host of other organizations including the Aberdeen Community Theatre and the Aberdeen Recreation and Cultural Center to provide programming that attracts and helps retain the city's growing number of residents. Rapid City's Dahl Arts Center has completed a several million-dollar expansion, providing an anchor for an ever-expanding arts community in the city.

While Sioux Falls, Rapid City and Aberdeen are the state's three largest cities, the economic impact of the arts can be seen in smaller towns as well. Realizing that the arts can be a powerful tool in creating vibrant communities to visit and live in, Hill City has systematically and purposefully redesigned itself. And it has done so by using the arts to honor the town's historic way of life, while at the same time creating new traditions that will propel the community into the future and sustain its quality of life.

Lest you think it takes an army of people to initiate these kinds of success stories in your own communities, remember these words by famed anthropologist and writer Margaret Mead: "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has."

We at the State Arts Council and the Department of Tourism are here to offer help and in some cases financial assistance, but the creative ideas and solutions must spring from those "thoughtful, committed citizens" in each of our towns, communities and regions of the state. Our success stories didn't just happen. It took thought and planning and commitment. Artists and arts organizations can make positive contributions to enhanced cultural tourism and community development, but only if they are invited to be part of the discussion. So encourage your community leaders to make a place at the table, and then show up and participate.



## TravelSD.com

For one-stop winter getaway planning, visit [TravelSD.com](http://TravelSD.com). The state's visitor website not only provides colorful details on events and attractions around the state, but also gives you links to the Native American powwow calendar and to festivals in every corner of South Dakota. Visit [TravelSD.com](http://TravelSD.com) today!

## Mark your calendar: SDAC GRANT DEADLINES APPROACHING

South Dakota artists, arts organizations and other nonprofit groups can seek grant support from the South Dakota Arts Council to help fund arts projects throughout the state. **Some granting categories have been reorganized and guidelines have been revised**, so applicants should take extra time to review the eligibility and requirements before beginning the application process. Applicants have until **March 1, 2012** to apply for projects and activities that will occur July 1, 2012 through June 30, 2013.

South Dakota artists may apply for funding through four grant programs:

**Artist Fellowships** of \$5,000 are awarded to South Dakota artists of exceptional talent in any discipline or medium to recognize past artistic achievement and encourage future artistic growth.

**Artist Project Grants** between \$1,000 and \$2,000 are awarded to South Dakota artists in any discipline or medium to fund specific arts-related projects that further the artist's career and benefit the public.

**Artist Collaboration Grants** encourage South Dakota artists to collaborate among themselves or with out-of-state artists to create a joint project or activity that will significantly benefit the artists and the state. A maximum of \$6,000 may be requested.

**Traditional Arts Apprenticeship Grants** promote the continuation of folk and traditional arts and culture by providing up to \$4,000 in support of a master folk artist to teach qualified apprentices.

South Dakota nonprofit organizations can seek funding support in the following categories this year:

**Arts Challenge Grants** provide general operating support to nonprofit arts organizations with annual budgets greater than \$20,000. Arts Challenge Grants have been

divided into two categories for the upcoming fiscal year, replacing the Small Organization Season Support grant.

**Statewide Services Grants** fund statewide cultural service organizations partnering with the South Dakota Arts Council to help meet the goals of the SDAC's long-range plan. Applicants must be invited to apply.

**Project Grants** assist non-profit organizations in the presentation of a single arts event or a series of similar and related arts activities that benefit the general public.

**Importation of Musicians Grants** enable small South Dakota orchestras that don't receive funding in another grant category to improve the quality of their performance seasons by importing musicians from outside their local communities to supplement local orchestra personnel.

Complete guidelines and applications for each of these grant opportunities and other SDAC programs are available on the SDAC website: [www.artscouncil.sd.gov](http://www.artscouncil.sd.gov). With the exception of Traditional Arts Apprenticeship Grants, applications must be submitted online through the South Dakota Arts Council's E-grant system **on or before March 1**—including, for the first time, the Arts Challenge Grants.

Hard-copy applications submitted through the mail **will not** be accepted. SDAC staff will be available to help assess specific needs and assist in the development of grant proposals for nonprofit organizations and artists. Contact the South Dakota Arts Council by calling (605) 773-3301 or by emailing [sdac@state.sd.us](mailto:sdac@state.sd.us) with any questions.



"Tall Grass Ponds" by Denise DuBroy, who was awarded an Artist Fellowship Grant.

# Art of the Hills is now a statewide voice for the arts

By Kristin Donnan Standard, Editor, Art of the Hills magazine; President, Hill City Arts Council; President Elect, South Dakotans for the Arts

Would that artists could think only of their creative endeavors. Can you imagine? Plenty of time to think Big Thoughts, run scales, make glass, paint, write, weave, sculpt, cast, choreograph, sketch, strum, drum, design, etch, print, shoot, throw, spin, spin, spin.



Kristin Donnan Standard and Shunka.

But no. In today's world of worldwide communication, global economies and budget cuts, The World wants to know our bottom line. Marketing is not enough; now we have to explain—no, prove—whether and how art and artists contribute to the economy.

Which is why advocacy is essential. In our state, we have an especially successful network helmed by South Dakotans for the Arts and the South Dakota Arts Council. Those organizations work closely with national organizations, such as Americans for the Arts and the National Endowment for the Arts, providing access to the latest advocacy information.

But South Dakota has another unique asset: our own arts and culture magazine, *Art of the Hills*. Six years ago, it sprouted from Hill City and quickly developed into a single-topic-per-issue forum. While covering architecture, abstract art, music and design, the magazine also walked its own talk. Designers Ray Berberich and Jessica Simons created a beautiful look, and insisted on top-quality production values.

What no one anticipated early on was how *Art of the Hills* could provide a voice of advocacy. But it has. One issue was devoted to explaining the Cultural Economy—the financial end product of ideas. Every issue showcases how a small Midwestern state has the same talent, the same chops, as the big cities on the coasts.

One of our main goals is to connect South Dakota and its art and culture to the nation and the world, to compare how ideas are manifested “out there” and closer to home. And in each issue, we feature stories that talk about “The Business of Art”—the challenges, the processes, and the hard work of positively impacting the “bottom line.”

Look for exciting new changes in *Art of the Hills* in 2012. We have gained a publishing partner, the Hill City Arts Council, and will benefit from the infrastructure provided by this powerful artistic group. This vital art magazine will become a stronger voice for artists statewide. It will be printed in larger quantities, distributed in more states regionally and, in 2012 alone, will reach perhaps five times its usual readers.

In the process, we've already cast our collaborative net all the way to Sioux Falls and Vermillion. We're thinking Big Thoughts, including a possible name change. Think about some good monikers—you know, while you're painting, casting and spinning. For more information, contact editor@artofthehills.com or phone (605)574-2810.

## ArtVision Commentary from statewide arts leaders

In each issue of Arts Alive, we will invite an executive with one of our state's arts organizations to reflect on the state of the arts in one community. If you wish to participate, please contact Michael Pangburn, executive director of the South Dakota Arts Council.

## Remembering South Dakota arts leaders

Three strong voices for South Dakota art, each representing a vital element in the cultural life of our state, passed away during 2011. Many of us carry lasting memories of Donna Fjelstad, Bob Aldern and Meg Quintal—surely the finest and most lasting tribute to these arts leaders who left South Dakota a better place than they found it.

Theater artist Donna Fjelstad served as president of the board of the Black Hills Playhouse and South Dakotans for the Arts in addition to being appointed to the South Dakota Arts Council. She was named Outstanding Woman Educator, a Governor's Outstanding Volunteer in the Arts and in 2009 she was honored for Outstanding Support of the Arts by an Individual at the Governor's Arts Awards.

Visual artist Robert Aldern served as the second Director of the Civic Fine Arts Center in Sioux Falls. An inspirational educator at SD State University, he also served as chair and professor of Art at USD, and chair and professor of Art at Augustana College. Aldern's awards included the Alumni Achievement Award from Augustana College, a SD Arts Council Senior Artist Fellowship and the Governor's Award in the Arts.

Arts administrator Margaret Quintal was director of the Oscar Howe Art Center in Mitchell and worked with the programs of the Institute of American Indian Studies at Vermillion. She co-authored *Oscar Howe: Father of the New Native American Art* with John Day. Quintal, a longtime member of the South Dakota Arts Council, also served as the state arts agency's chair.

## Advocacy Corner

South Dakotans for the Arts Report from Pat Boyd, Executive Director

### Picking Up STEAM

The wind was blowing so hard when I stopped for gas on a January afternoon, I had to brace myself against the pump and hang on tight to keep the nozzle in the tank.

Getting back in the car was difficult, and I slammed the door against the wind in a fit of laughter at the oldest joke in South Dakota... if the wind ever stops blowing, we'll all fall down. The Arctic blast was a kind of relief. Any extended lull makes us nervous, and 2012 had arrived with a soft thud.

Not to wish up a blizzard, but inertia had set in. Perhaps it was the strange warm start to this winter, all that water still with us and refusing even to freeze decently. Or the relentless limbo beat of the primaries—how low can you go?—drowning out reasonable debate. Our slow realization that the road to economic recovery will be marked with a small “r” muffled our reliable energy for hard work. Then the force that was Governor Bill Janklow passed, and left the vacuum of a thunderclap.

This inertia blunted the impact of Governor Dugaard's State of the State Address, and its delivery of two major proposals, *South Dakota Workforce Initiatives* and *Investing In Teachers*. These programs are closely related, and STEM from the same roots: Science, Technology, Engineering and Mathematics.

The problem with STEM as a brand concept is that it has been so linked (pitched to us) with jobs that it has become less exciting and more mechanical. You go to school not to get an education, but to get a better job. The idea that public education should be designed to create an appropriately skilled workforce is not our only basic principle, but is apparently the operative one at this point.

STEM-centered education as the key to more and better jobs has also been hard to embrace because the implications of taking this one guiding principle—education as workforce creation—anywhere close to its extreme (or ideal, depending on your point of view) are abysmal. Get on the school bus and get to work? This is your brain on statistics?

No one wants that to be the picture of education in South Dakota, but we understand that our future depends on deep, rich learning and skills in science, technology, engineering and mathematics. Our immediate, cyclical concerns for economic recovery momentarily overshadow the more exciting visions of a robust future of intense and fascinating exploration and development in those STEM fields. There will be jobs involved, and those jobs are not the ends but the means to great civilizations and the health of the world.

The Arts and Sciences have historically been equal partners in education, innovation and progress. So even as the STEM acronym was introduced as a national directive for educational reform, a movement to convert it to **STEAM** began to grow, state by state. The omission of the Arts turns a colorful, dynamic educational concept black and white and flat. Put in the “A” for Arts, and STEM picks up STEAM to launch its mission to reform education in the 21st Century.

The reinstatement of the arts as equal partners in education, and in this case as equally important to developing an appropriately skilled workforce, is essential. So much of the argument in support of STEM speaks to the need to make it STEAM.

The Governor spoke of the National Career Readiness Certification test, used to determine if workers have the skills to succeed in the modern economy. The eight “essential skills needed for workplace success” begin with Problem Solving and Critical Thinking, and the following six involve synthesis, analysis and graphic presentation of information. Compelling research in brain development and learning demonstrates that students with significant experience and training in the fine arts disciplines perform at a higher level in all of these areas. Even when corrected for other factors,



data shows that these students perform better on standardized achievement tests, across the board.

The arts and sciences are natural partners, in schools and beyond. Their current separation is unnatural and counter productive. Returning instruction in the disciplines of the arts to its place in education does not mean turning every report into an arts project. Let us acknowledge the human ability of students and teachers to make the connections between subjects on their own. When those subjects are presented as equal in value, each of them takes on new dimensions.

This spring, we will launch our STEAM-powered blog, dedicated to providing information, insights, access to research and a forum for discussion. We can always count on March to blow in some inspiration and keep us upright and paying attention.

# South Dakotans for the Arts

takes pride in its grassroots membership of individuals, arts organizations and businesses.

*Thank you for your part in keeping the arts alive and growing in South Dakota!*

Memberships listed are those received as of January 25, 2012.

## Member Organizations

A Cappella Showcase/Member Sweet Adeline's, Rapid City  
 A.C.T./Pepsi Cola Theatre for the Performing Arts, Mitchell  
 Aberdeen Area Arts Council, Aberdeen  
 Adams Museum & House, Inc., Deadwood  
 Akta Lakota Museum, Chamberlain  
 Allied Arts Fund, Rapid City  
 Apex Gallery SDSM&T, Rapid City  
 Art of the Dakotas, Hot Springs  
 Artforms, Hill City  
 Artists of the Black Hills, Hill City  
 Augustana Performing & Visual Arts, Sioux Falls  
 Belle Fourche Arts Council  
 Bells of the Hills, Rapid City  
 BHSU College of Arts & Sciences, Spearfish  
 Black Hills Chamber Music Society, Rapid City  
 Black Hills Community Theatre, Rapid City  
 Black Hills Dance Theatre, Rapid City  
 Black Hills Playhouse, Rapid City  
 Black Hills Symphony Orchestra, Rapid City  
 Brookings Arts Council  
 Canvasbacks Art Club, Blunt  
 Capitol City Children's Chorus, Pierre  
 Castlewood Arts Council  
 Center for Western Studies, Sioux Falls  
 Centerville Community Arts Council  
 Central Plains Arts Council, Miller  
 Connecting Artists, Yankton  
 Crazy Horse Memorial Foundation  
 Crystal Theatre Cultural Association, Flandreau  
 Custer Area Arts Council  
 Dacotah Prairie Museum, Aberdeen  
 Dakota Artists Guild, Rapid City  
 Dakota Choral Union, Inc., Rapid City  
 Day County Arts Council, Webster  
 Discovery Movement Theatre, Vermillion  
 DSU Dakota Prairie Playhouse, Madison  
 Eide/Dalrymple Gallery, Sioux Falls  
 Faulkton Area Arts Council  
 Friends of Aberdeen University/Civic Symphony Orchestra  
 Harvey Dunn Memorial Society, Brandon  
 Heritage Center at Red Cloud Indian School, Pine Ridge  
 High Plains Arts Council, Gettysburg  
 Hill City Arts Council  
 Historic Homestake Opera House, Lead  
 Lead/Deadwood Arts Center  
 Madison Area Arts Council  
 National Music Museum, Vermillion  
 Pierre Players, Inc.  
 Prairie Repertory Theatre, Inc., Brookings  
 Rapid City Arts Council at the Dahl  
 Chamber of Commerce Creative Industries, Rapid City  
 Redlin Art Center, Watertown  
 Short Grass Arts Council, Pierre  
 Shoto-teien Japanese Gardens Inc., Sioux Falls  
 Singing Boys of Sioux Falls  
 Sioux Falls Arts Council  
 Sioux Falls Jazz & Blues Society  
 Sisseton Area Arts Council  
 South Dakota Art Education Association  
 South Dakota Art Museum, Brookings  
 South Dakota Artists Network  
 South Dakota Bandmasters Association  
 South Dakota Discovery Center & Aquarium, Pierre  
 South Dakota Friends of Traditional Music  
 South Dakota Humanities Council, Brookings  
 South Dakota Music Educators Association  
 South Dakota Music Teachers Association  
 South Dakota State Historical Society, Pierre  
 South Dakota Symphony Orchestra, Sioux Falls  
 Southern Hills Arts & Humanities, Hot Springs  
 Spearfish Center for the Arts  
 Springs Area Council of the Arts, Wessington Springs  
 Sturgis Area Arts Council  
 Sturgis Center for the Arts

Swiss Choral Society, Marion  
 The Dance Network of South Dakota, Pierre  
 The Journey Museum, Rapid City  
 The Ritz Gallery, Brookings  
 Town Players, Watertown  
 University Art Galleries, Vermillion  
 Vermillion Area Arts Council  
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*Arts Alive South Dakota* is published by  
**South Dakotans for the Arts,  
 South Dakota Alliance for Arts  
 Education and South Dakota  
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 P.O. Box 414  
 Lead, South Dakota 57754  
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Support is provided with funds from the State of South Dakota, the National Endowment for the Arts and private contributions. SDAAE is funded in part by the John F. Kennedy Center for the Performing Arts, Washington, D.C. and is a member of the Kennedy Center Alliance for Arts Education Network. As a service to the citizens of South Dakota, *Arts Alive* will publish news from the South Dakota Arts Council.

**Send story ideas, arts photos or article submissions** to Thurman & Thurman, *Arts Alive* editors, PO Box 1713, Sioux Falls, SD 57101. Please enclose a self-addressed, stamped envelope if you wish material returned to you.

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# WINTER ARTSCOPE

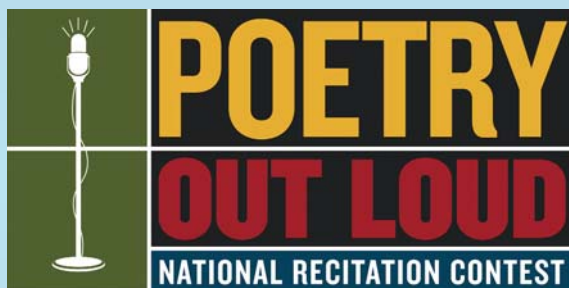
## *Okawa installation to take flight at Pavilion*

Sioux Falls artist Reina Okawa is preparing flights of cranes that will hang from the ceiling in one of the grand staircases at the Washington Pavilion of Arts and Science. During the past few months, local citizens have been helping Okawa fold paper cranes and now, with nearly 10,000 cranes of different sizes and colors, the artist is stringing them on fishing line. She anticipates completing over 90 strings of cranes that will “fly” in the stairway space this spring. Visual Arts Center director David Merhib said that the installation will be a dramatic work introducing visitors to the Sioux Falls art museum and an introduction to a talented young artist. The crane installation should be in place by March of this year. Okawa received a SD Arts Council Artists Grant in support of this project.

*Reina Okawa begins another string of paper cranes for her installation.*



## GET READY NOW FOR



The deadline for high schools to enter South Dakota’s Poetry Out Loud competition is right around the corner. Video entries for the preliminary round must be postmarked by **February 21** and mailed to South Dakota Public Broadcasting. Students who have won their local contests must record themselves reciting two poems from memory. A panel of judges will review the videos and those advancing to the state contest will receive notification March 5. The state contest is set for March 26 in Sioux Falls, and students who advance will need to have three poems ready for presentation there. The winner of the state competition advances to the national finals in Washington, D.C., where he or she will compete for a \$20,000 cash prize and the national title. The Poetry Out Loud program, administered by the South Dakota Arts Council, is open to students at all South Dakota high schools. More information, guidelines and entry forms for the program can be found at <http://sdpb.sd.gov/PoetryOutLoud/>, [www.poetryoutloud.org/](http://www.poetryoutloud.org/), or by contacting Rebecca DallaGrana at (605) 773-3301 or [rebecca.dallagrana@state.sd.us](mailto:rebecca.dallagrana@state.sd.us).

## Main Street Square blocks to be sculpted by a single artist

The Rapid City Arts Council and Destination Rapid City announce an international call for artists interested in an on-site commission to sculpt the 21 granite boulders at Main Street Square in downtown Rapid City, SD. The groups are offering an opportunity for an artist, or team of artists, to create an important work of art that adds to the cultural and natural history of the region. Rapid City is already home to inspiring sculptures and surrounded by natural works of art like Cathedral Spires as well as Mt. Rushmore and the Crazy Horse Memorial. The sculpture project is expected to be completed on-site by the artist(s) during the next three to five years. Wyss Associates, the local firm selected to manage the sculpture project, expects interest from a wide range of talented artists for this large public art project. Up to two million dollars

in private donations is already in place to attract the right sculptor or team to complete this major work of art. The selection process will take place over the next nine months. Interested artists are asked to submit their letters of interest, general background and experience information



*Holiday ice skating at Rapid City’s Main Street Square.*

by April 17, 2012. Semifinalists will be invited to submit more detailed proposals by July 15, 2012. Finalists will be invited and reimbursed for two on-site visits and a detailed presentation of their vision for the Main Street Square Sculptures. This will occur from August 1 through November 1, 2012. RCAC will recommend the preferred artist to Destination Rapid City in November of 2012. Interested artists for the Main Street Square project should apply on-line at [www.callforentry.org](http://www.callforentry.org). Questions should be directed to Project Manager Patrick Wyss at [admin@wyssassociates.com](mailto:admin@wyssassociates.com).